ROYAL ACADEMY PICTURES

1892

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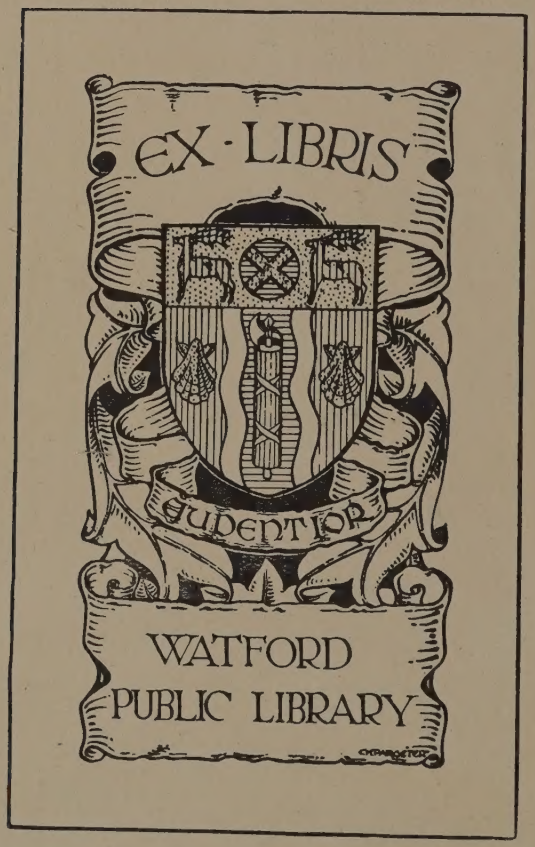

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93 × 93

"And the sea gave up the dead which were in it."

Sir F. Leighton, Bart., P.R.A.

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ROYAL ACADEMY PICTURES.

ILLUSTRATING

The Hundred and Twenty-Fourth Exhibition of the Royal Academy.

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART,"

1892.

-2 JUL 1949

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ROYAL ACADEMY PICTURES,

1892.

Size 50 × 38 inches.

AT THE FOUNTAIN.

SIR F. LEIGHTON, BART., P.R.A.

(By permission of the Berlin Photographic Company, 43, New Bond Street, London, W., by whom Artists' Proofs and Prints of this Picture will be published.)

72×52

FLOWING TO THE LOWLANDS.

C. E. Johnson, R.I.

96 × 66

THE BROKEN IDOL.

V. C. Prinsep, A.R.A.

60 x 36

THE STORM.

P. R. Morris, A.R.A.

30 × 25

THE FOOT STILE.

W. C. T. Dobson, R.A.

72×48

IN THE MEADOWS AT CURFEW HOUR.

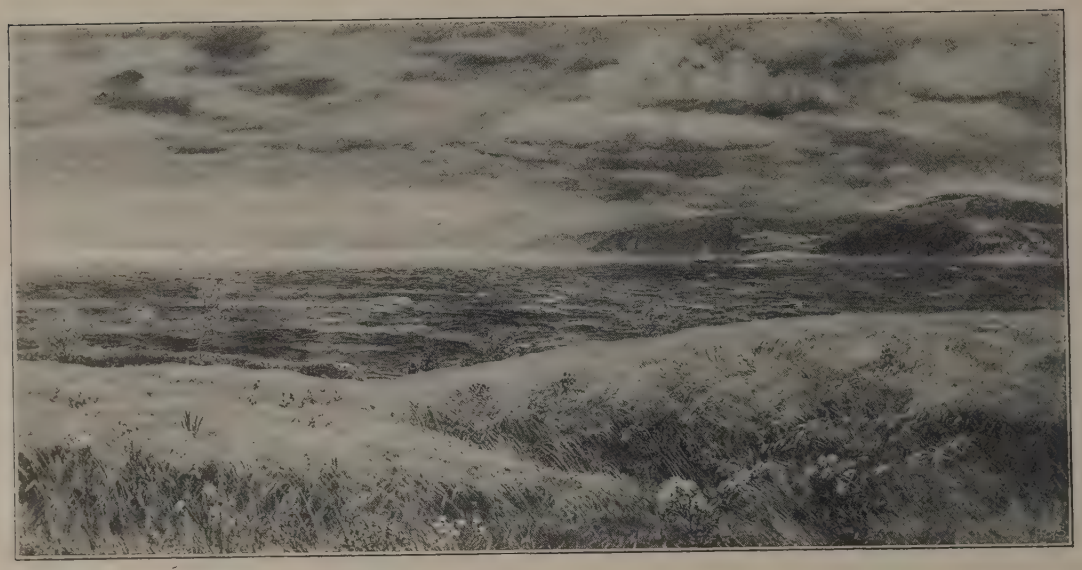
T. S. Cooper, R.A.

52 × 37

LOOKING ACROSS THE SUNLIT SEA.

J. MacWhirter, A.R.A.

(The Property of Messrs. Agnew and Sons.)



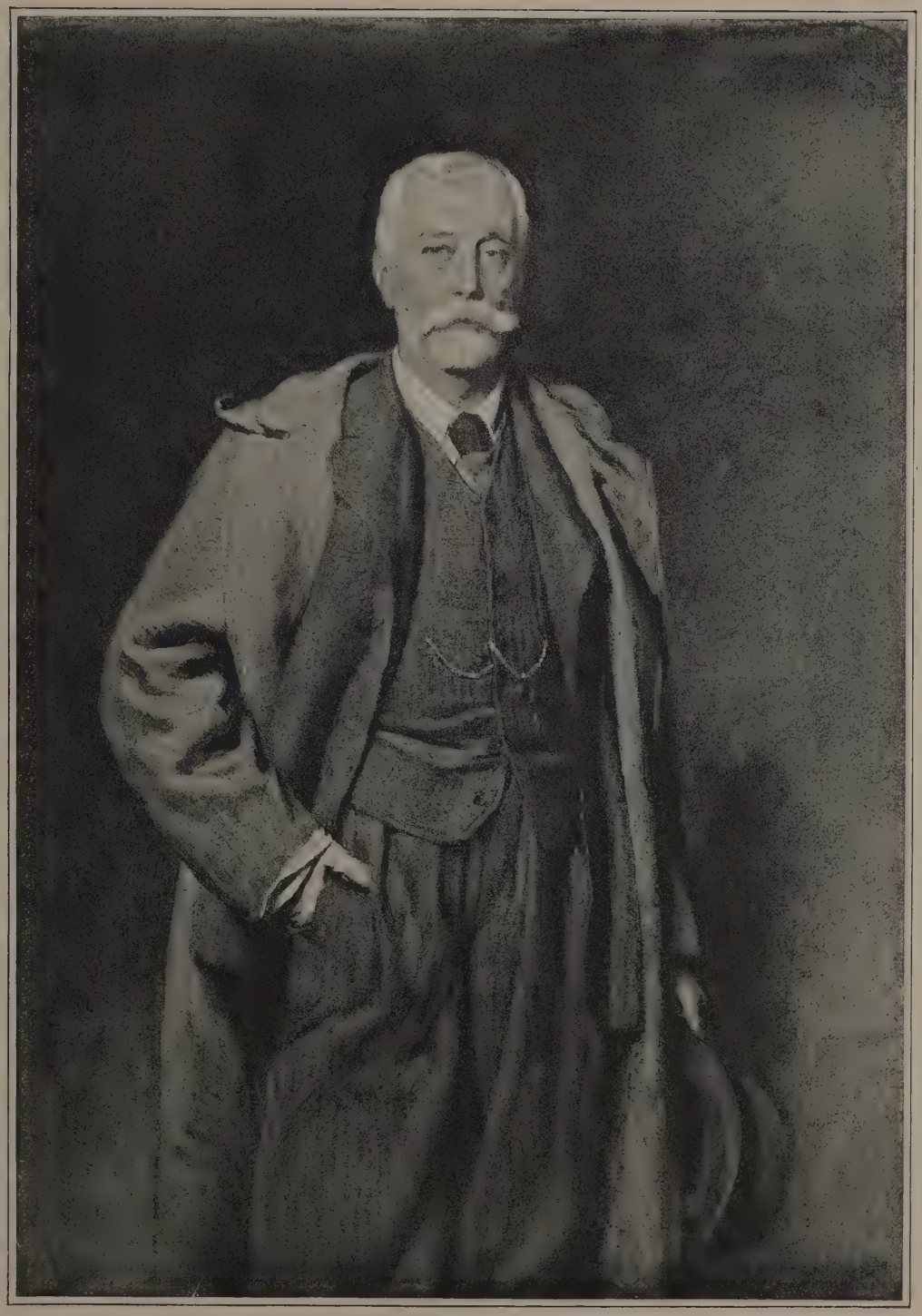
48 × 24

WELSH BARLEY.

J. Brett, A.R.A.

SPINNERS AND WEAVERS, EGYPT.

F. Goodall, R.A.



56 × 40

W. DRURY LOWE, ESQ.

H. T. Wells, R.A.

44×34

A VENETIAN COUNCIL OF WAR.

Sir J. Gilbert, R.A.

84 × 52

CONWAY BAY AND THE CARNARVONSHIRE COAST.

B. W. Leader, A.R.A.

(The Property of Messrs. Tooth and Sons.)

51 × 27

THE OUTSIDE EDGE.

G. H. Boughton, A.R.A.

80 × 60

IN THE FOREST OF ARDEN.

THE HON. J. COLLIER.

32×24 I'SE BIGGEST.

A. J. Elsley.

54×36 "At the Angel Inn in Manchester
There lives the girl for me."—*Old Song.*

W. H. Margetson.

60 × 42

OLD TREES ARE NOT MOTHERS.

J. Clayton Adams.

24 × 18

FAR FROM THE MADDING CROWD.

E. A. Waterlow, A.R.A.

48 × 32

THE TRAMMEL NET.

C. Napier Hemy, A.R.W.S.

31 × 13

THE GIUDECCA CANAL, VENICE.

W. Logsdail.

72 × 48

THE HAUNT OF THE ROE DEER.

Niels M. Lund.

50×34

"DON'T BE FRIGHTENED!"

F. Morgan.

SHEEP SHEARERS, EGYPT.

F. Goodall, R.A.

51 × 33

DANAË.

J. W. Waterhouse, A.R.A.

28 × 18

HUSH-A-BYE.

Mrs. Alma Tadema.

36 × 28

THE GREAT AUK'S EGG—THE COLLECTOR'S TREASURE.

H. Stacy Marks, R.A.

60 × 40 THE BRIDGE.

A. Glendening, Jun.

50 × 40 AN OLD SCOTCH GARDEN.

J. H. Lorimer.

BETWEEN TWO FIRES.

F. D. Millet.

46 × 28 "META," DAUGHTER OF J. P. REID, ESQ.

G. A. Storey, A.R.A.

48 × 28 FRENCH FISHING VESSELS LEAVING THE PORT, GUERNSEY.

E. Hayes, R.H.A., R.I.

60 × 40 SIGNING THE FIRST DEATH WARRANT.

L. J. Pott.

54×36

BETWEEN THE SHOWERS.

J. E. Hodgson, R.A.

72×50

THE GUNPOWDER PLOT: THE CONSPIRATORS' LAST STAND AT HOLBEACH HOUSE.

E. Crofts, A.R.A.

44×34

THE WIDOW'S MITE ON THE PRIEST'S BIRTHDAY.

J. B. Burgess, R.A.

43 × 21

A DEATH GRIP.

J. T. Nettleship.

84 × 63

EVENTIDE.

E. Parton.

48 × 37

THE SCHOOL BOARD IN THE COTTAGE.

T. Faed, R.A.

84×50

WESTMINSTER.

VICAT COLE, R.A.

(The Property of Messrs. Agnew and Sons.)

65×31

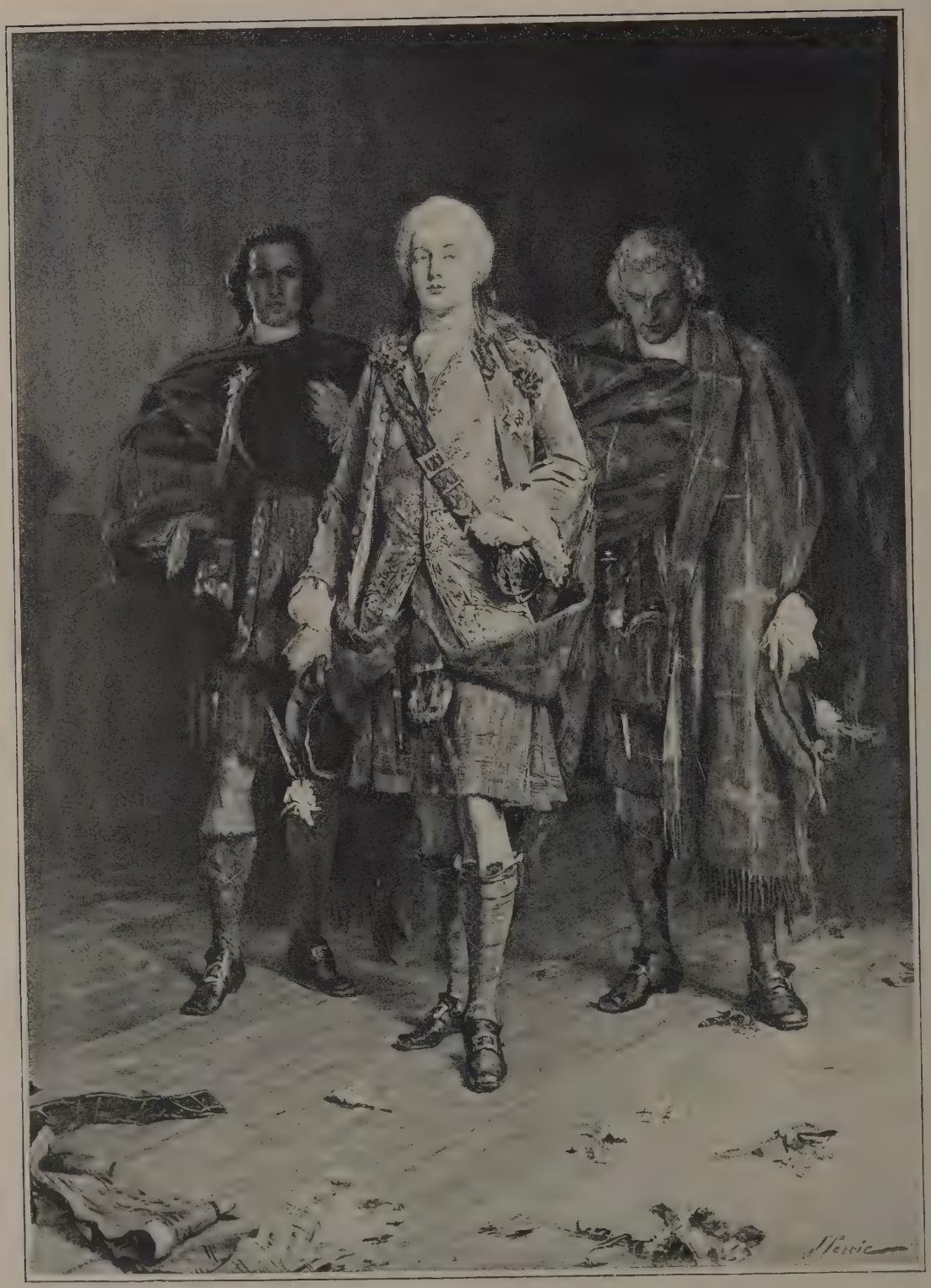
ORPHANS.

F. CALDERON.

SWEETHEARTS.

W. DENDY SADLER.

(The Property of L. H. Lefevre, Esq.)



62 × 45

"BONNIE PRINCE CHARLIE."

J. Pettie, R.A.

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ROYAL ACADEMY PICTURES, 1892.

PART II.

24 × 20 KATHLEEN, YOUNGEST DAUGHTER OF H. G. CLOSE, ESQ.

J. SANT, R.A.

50×40 THE VEN. THE ARCHDEACON OF LONDON.

W. E. Lockhart, R.S.A.

56×44 MRS. VAL PRINSEP.

S. Melton Fisher.

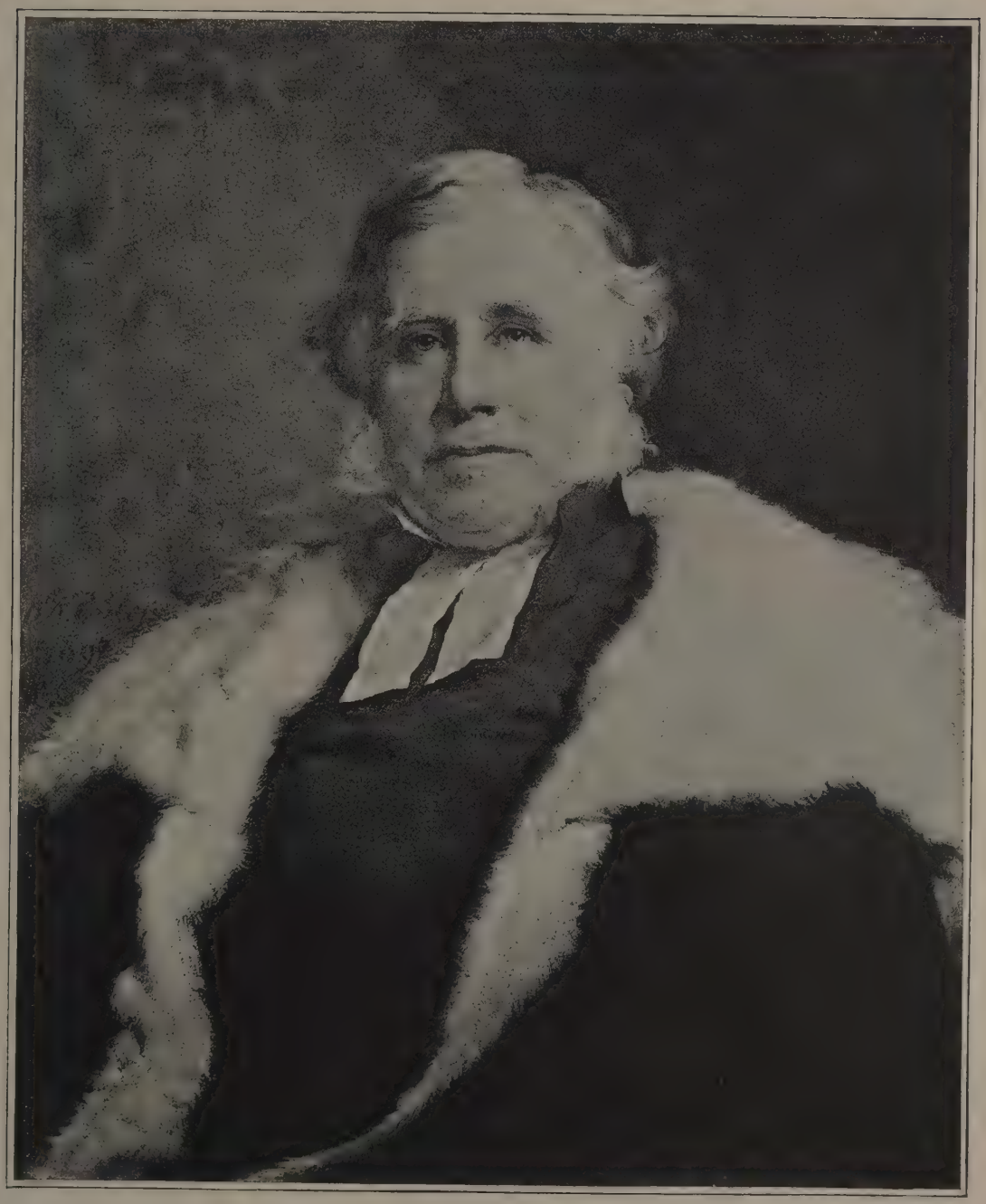
THE RIVER ROAD.

DAVID MURRAY, A.R.A.

42×30

GREY ROCKS AND GREY MULLET.

STANHOPE A. FORBES, A.R.A.



30 × 26 THE REV. C. E. SEARLE, D.D., MASTER OF PEMBROKE COLLEGE, CAMBRIDGE.

W. W. Ouless, R.A.

49 × 30

MENDING NETS: CONWAY.

H. Swanwick.

36 × 28

A BREEZY UPLAND.

Arthur Lemon.

72×45

THE FERRY.

W. H. Bartlett.

74×52 PRINCE CHARLES EDWARD STUART IN THE CAVE OF THE ROBBERS OF GLEN MORISTON.

"We'll fecht while we hae breath to draw,
For him we loe sae dearly!"—*Old Jacobite Ballad.*

Lockhart Bogle.

60×36

TWO 'S COMPANY, THREE 'S NONE.

MARCUS STONE, R.A.

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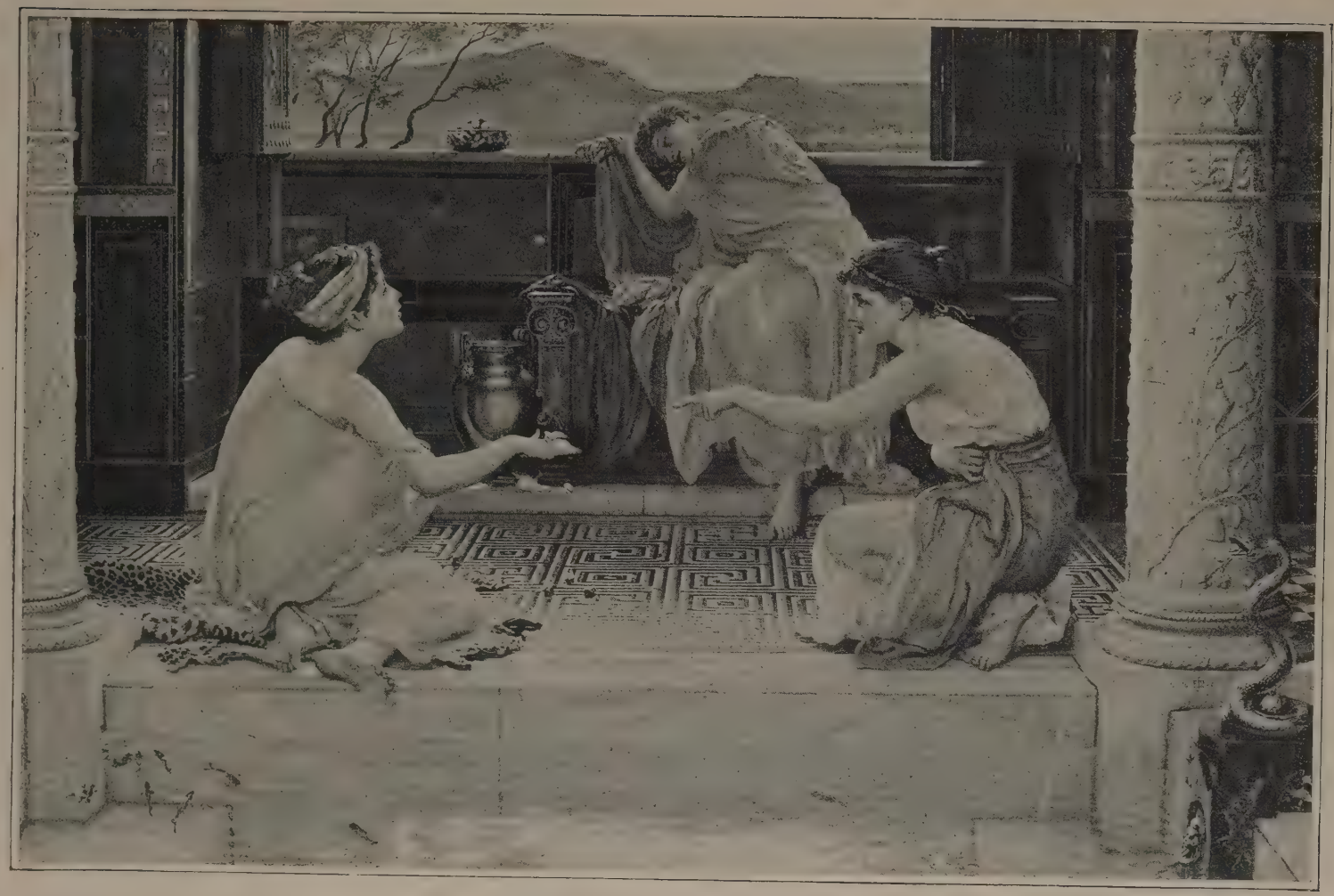


46 × 30

"WHEN THE WORLD WAS YOUNG."

E. J. Poynter, R.A.

(By permission of Major W. J. Joicey, the Owner of the Picture.)

84×42

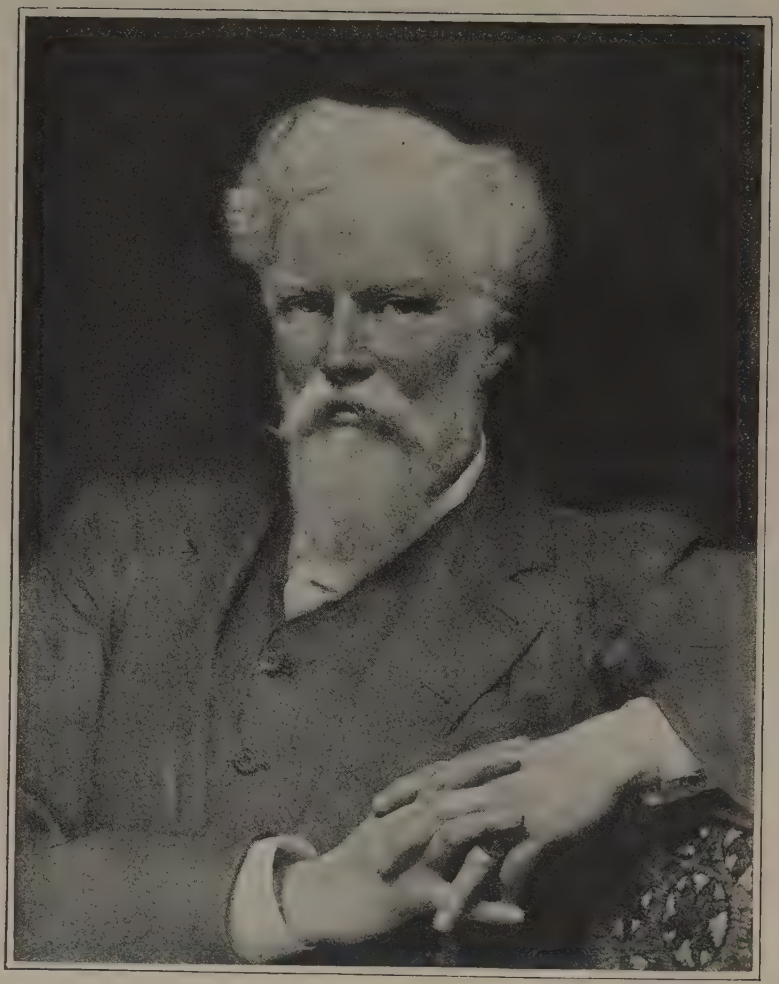
THE ISLES OF SKOMER AND SKOKHAM.

J. Brett, A.R.A.

25 × 20

CARMEN.

Émile Wauters.



26 × 20

ALFRED WATERHOUSE, ESQ., R.A.

L. Alma Tadema, R.A.

40 × 34

MOWERS.

GEORGE CLAUSEN.

(The Property of Sharpley Bainbridge, Esq., Lincoln.)

36 × 24

A NEW MODEL.

W. P. Frith, R.A.

GOING WITH THE WIND, VENICE.

HILDA MONTALBA.

36 × 28

A FRIEND IN NEED.

J. S. NOBLE.

108 × 48

PLEASURE.

W. Reynolds-Stephens.

90 × 80

THE CONVICT SHIP.

F. Brangwyn.

63 × 51

THE RIVER PIAVE, BELLUNO, VENETIA.

J. Aumonier, R.I.

30×22

PATIO DE LA CASA DE OLEZA, PALMA, MALLORCA.

W. F. Yeames, R.A.

72×50 THE CIRCLING HOURS.

"Morn,
Waked by the circling hours, with rosy hand
Unbarred the gates of light."—*Paradise Lost.*

P. R. Morris, A.R.A.

36×28 PROFESSORS OF THE UNIVERSITY OF SALAMANCA.

J. B. Burgess, R.A.

74 × 50

LADY COVENTRY'S ESCORT.

"Lady Coventry having been insulted in the park Sunday se'night, the king (George II.) heard of it; and said that, to prevent the same for the future, she would have a guard. Upon this foundation her ladyship ventured boldly again into the park. The whole guard was ready to turn out if there had been occasion."—*See Horace Walpole's Letters.*

EYRE CROWE, A.R.A.

70×34 CIRCE INVIDIOSA: CIRCE POISONING THE SEA.

Circe, having endeavoured without success to make Glaucus desert Scylla, poisoned the sea where Scylla was wont to bathe, and thus communicated to her a hideous form.—*See Ovid*, "*Metamorphoses*," book xiv.

84 × 60

ORPHEUS.

SOLOMON J. SOLOMON.

53 × 31

SUNRISE ON THE HILLS.

D. Farquharson, A.R.S.A.

60 × 45

"THE KING'S DRUM SHALL NEVER BE BEATEN FOR REBELS:" 1798.

G. W. Joy.

56 × 38 PLYMOUTH OLD HARBOUR, 1891: EARLY MORN: THE CRADLE OF OUR NAVY.

J. Buxton Knight.

28 × 20 A MINSTREL OF MALLORCA.

W. F. Yeames, R.A.

73 × 49

JUNE IN THE AUSTRIAN TYROL.

J. MacWhirter, A.R.A.

(Purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.)

20×15

A KISS.

L. Alma Tadema, R.A.

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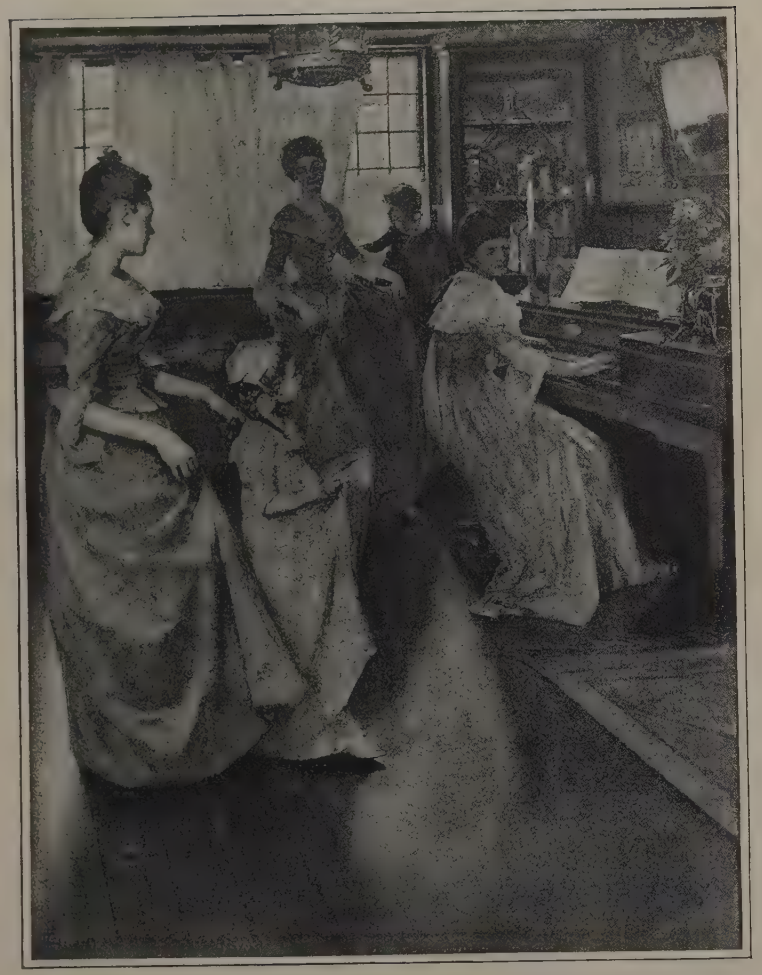
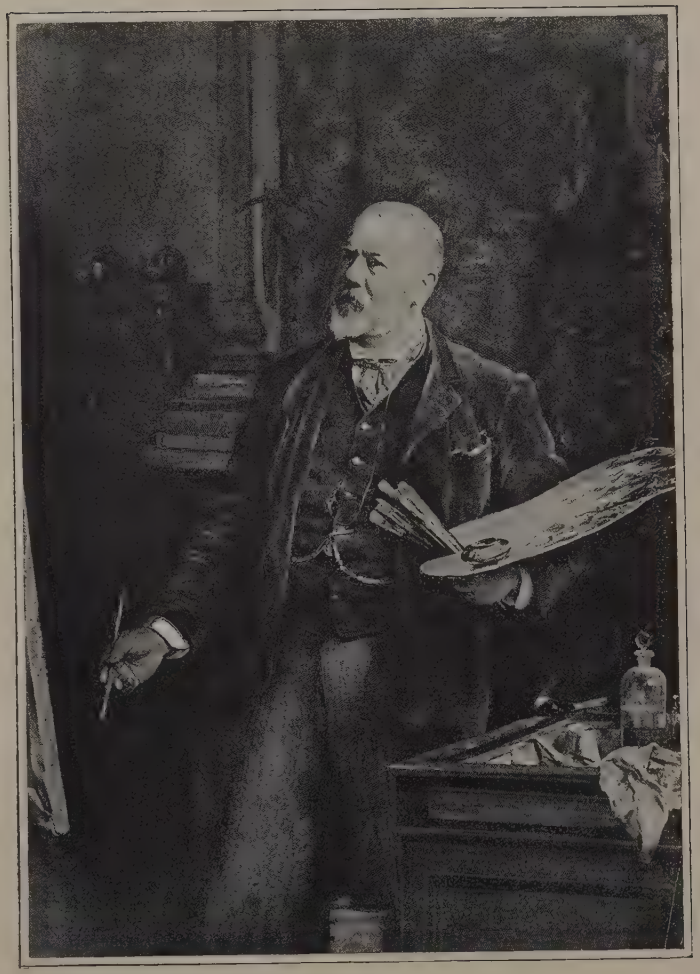


43 × 36 A MINUET.

ELIZABETH FORBES.



66 × 47 JOHN PETTIE, ESQ., R.A.

ARTHUR S. COPE.

57×36

A SURREY SAND PIT.

B. W. Leader, A.R.A.

(*The Property of Messrs. Tooth and Sons.*)

THE HON. MRS. DEVEREUX.

F. Goodall, R.A.

108 × 54

SUMMER.

G. P. Jacomb-Hood.

60 × 33

SUNSET: ROMAN CAMPAGNA.

ADRIAN STOKES.

THE MIDDLEMAN.

W. DENDY SADLER.

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48 × 23 VENICE, FROM THE PUBLIC GARDENS: EARLY MORNING.

W. Logsdail.

SCANDAL AND TEA.

W. Dendy Sadler.

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60 × 42

"Blow, blow, thou winter wind."—*As You Like It*, Act ii., Sc. 7.

Sir J. E. Millais, Bart., R.A.

109 × 74

MORDECAI REFUSING TO DO REVERENCE TO HAMAN.

ERNEST NORMAND.

94×58 MISS JULIA NEILSON (MRS. F. TERRY).

THE HON. J. COLLIER.

53×44 A CAPTIVE.

"Till the end of the eighteenth century, European children were often captured in merchant vessels seized by the corsairs of the Mediterranean. They were purchased for youthful attendants in the harems, and eventually trained as Mamelukes or military slaves. These existed in Egypt as a military aristocracy, and were a powerful body at the time of the French invasion."—*Hughes'* "*Dictionary of Islam,*" etc.

WALTER C. HORSLEY.

60×38

THE HOME-LIGHT.

G. H. Boughton, A.R.A.

66 × 36

IN THE CHILDHOOD OF DANTE.

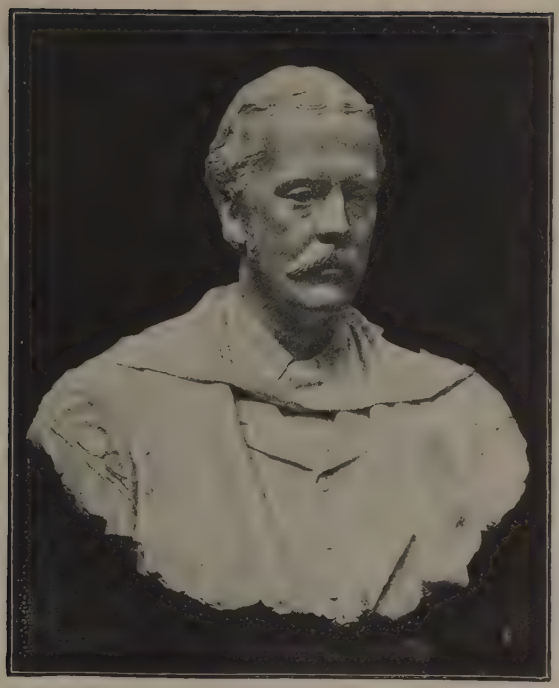
"From this time forward love ruled my heart."—"*Vita Nuova.*"

JESSIE MACGREGOR.

60 × 45

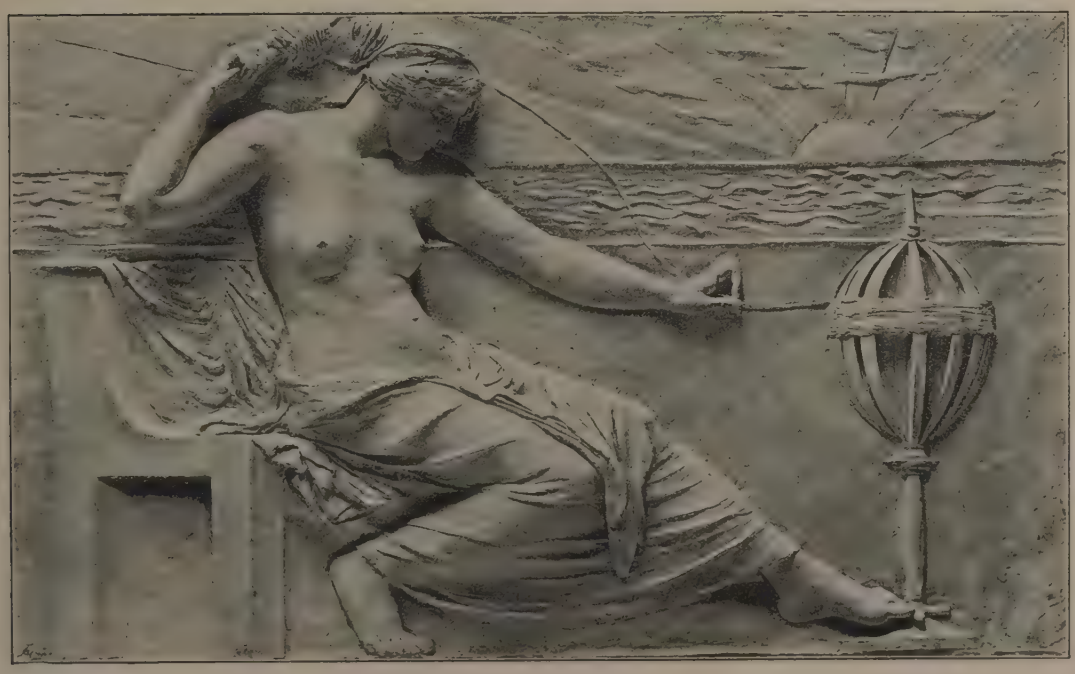
UNDER PETTICOAT GOVERNMENT.

BLANDFORD FLETCHER.



THE RT. HON. A. J. BALFOUR, M.P.—BUST.

E. Onslow Ford, A.R.A.



INDUSTRY—RELIEF.

(Model for detail of main entrance of the Imperial Institute.)

Henry A. Pegram.

THE WHITE HEAT.

DAVID MURRAY, A.R.A.

66×48

CHARLES I. AT EDGE HILL.

"The King is come to marshal us, in all his armour drest,
And he has bound a snow-white plume upon his gallant crest;
He looked upon his people, and a tear was in his eye—
He looked upon the traitors, and his glance was stern and high."—*Macaulay.*

52

ERNEST CROFTS, A.R.A.

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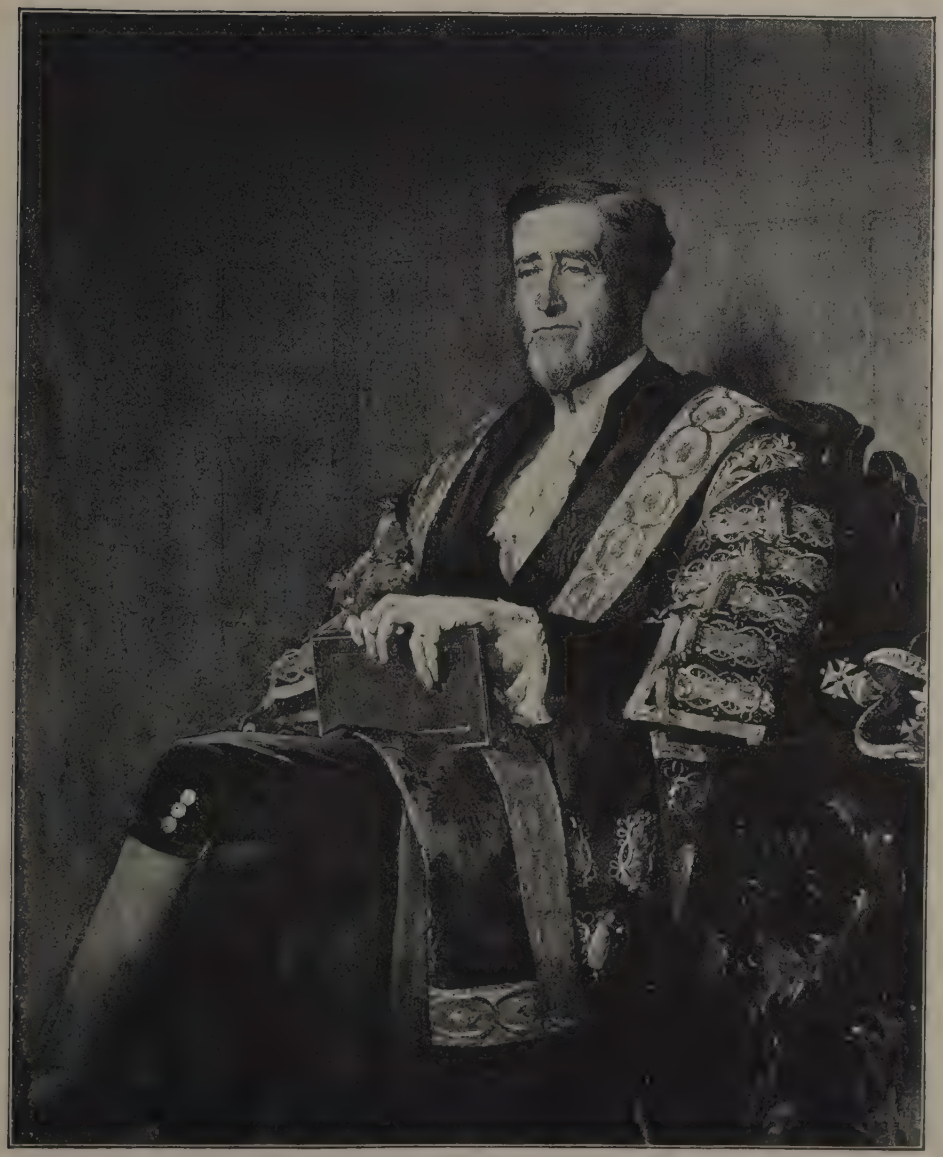
ROYAL ACADEMY PICTURES, 1892.

PART III.



56×44

THE RIGHT HON. THE SPEAKER.

W. E. LOCKHART, R.S.A.

MISS LOTTIE ARMSTEAD—RELIEF, MARBLE.

H. H. Armstead, R.A.

36 × 28

JACK'S BOUNTY.

A. W. Bayes.

84 × 60

IN THE VALLEY OF DESOLATION.

YEEND KING, R.I.

56 × 46

LA CONTESSINA.

FRANK W. W. TOPHAM.

103 × 60

THE MOORS IN SPAIN: SPOIL.

DUDLEY HARDY.

18 × 14

THE NEW GOWN.

L

HAYNES KING.

89

30 × 15

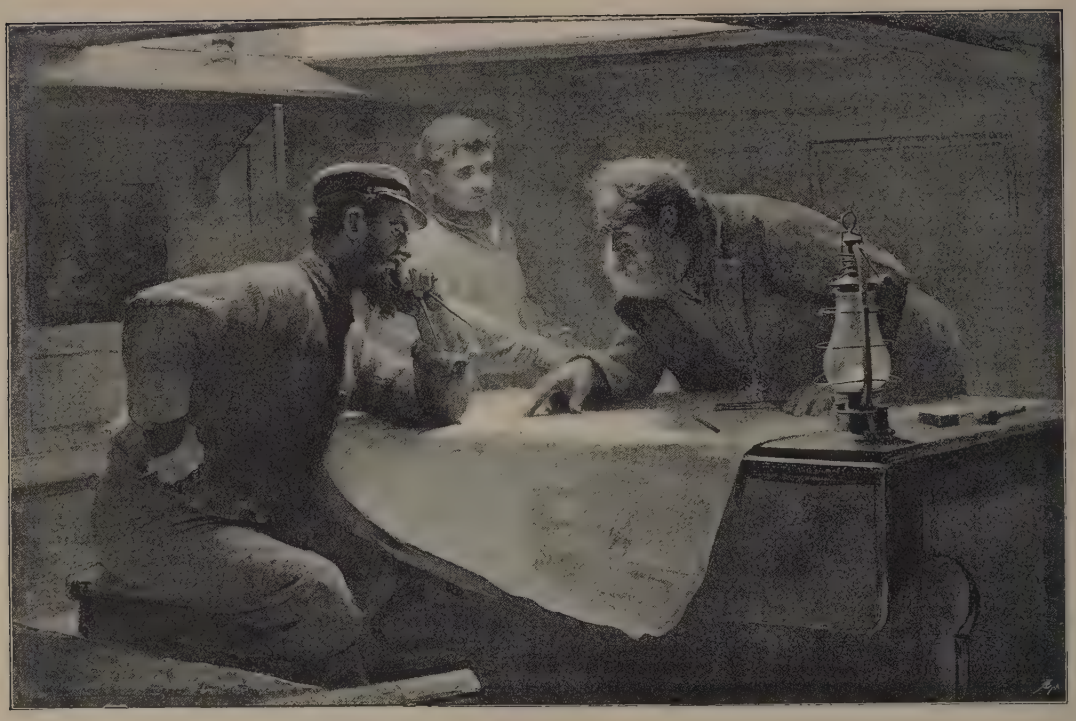
CARDIGAN BAY.

JOHN BRETT, A.R.A.

50 × 30

MARIANA: "HE COMETH NOT, SHE SAID."—*Tennyson.*

HENRIETTA RAE.



56×37

OUT OF THEIR RECKONING.

ALBERT STARLING.

65×46

SALMON POACHERS.

LANCE CALKIN.

EDWARD I.—DESIGN FOR ONE OF THE PROPOSED EQUESTRIAN STATUES FOR BLACKFRIARS BRIDGE.

HAMO THORNYCROFT, R.A.

24 × 18

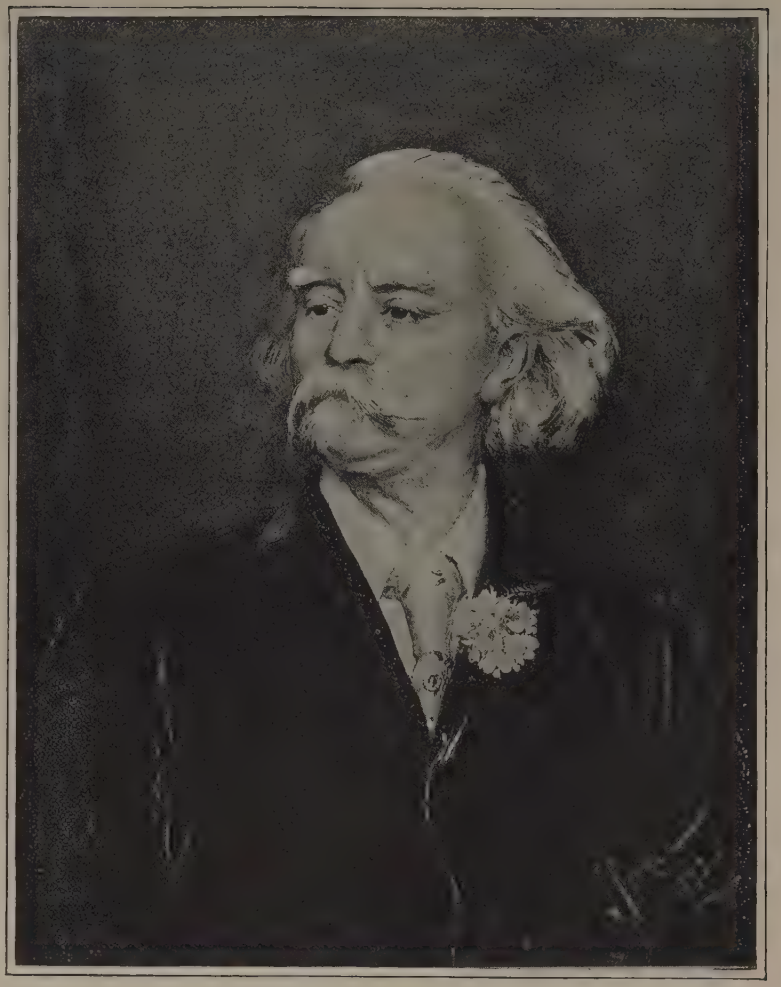
BETHANY, THE HOME OF MARTHA AND MARY.

HERBERT SCHMALZ.

50 × 39

THE ULTIMATUM.

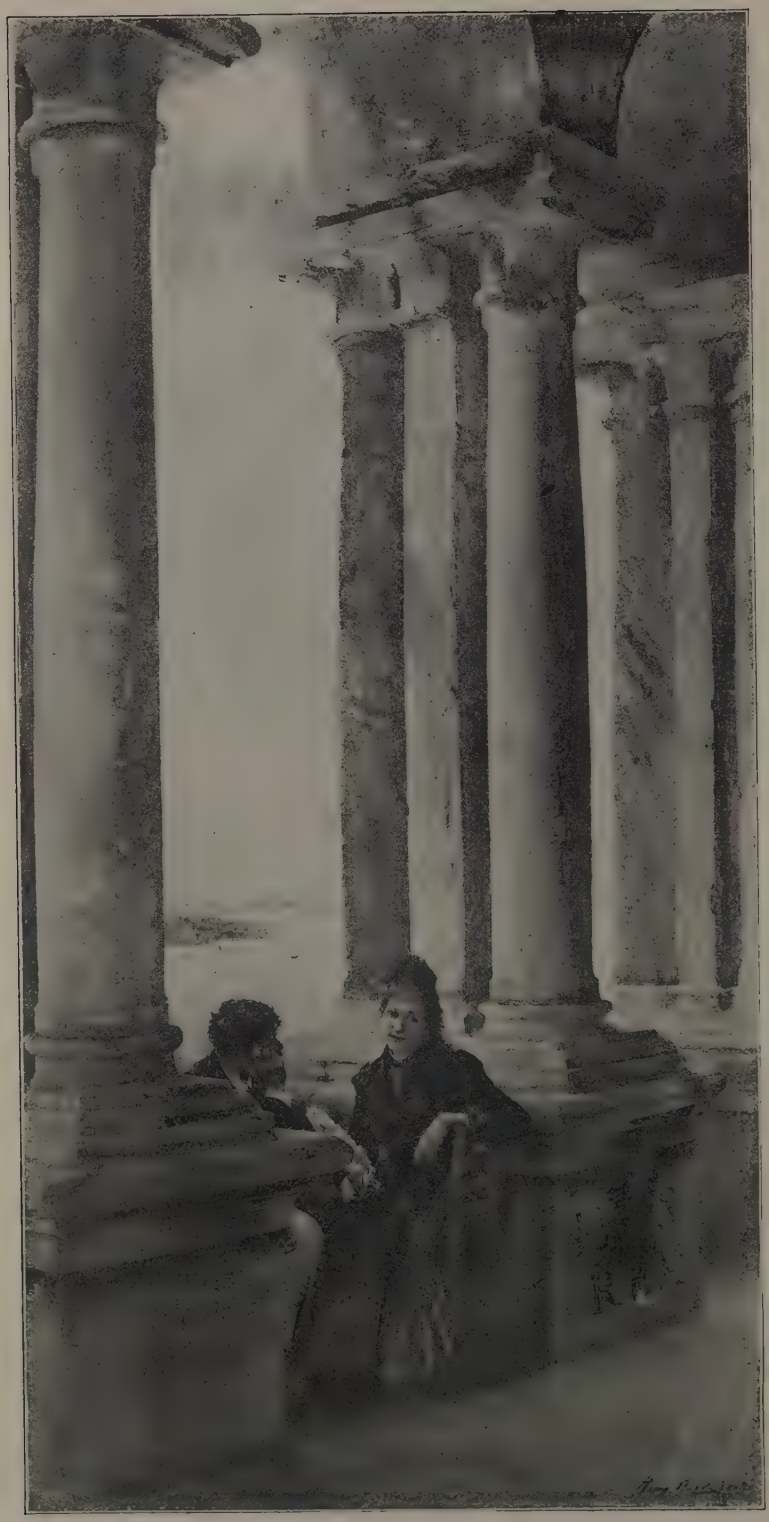
JOHN PETTIE, R.A.



27 × 22

AUGUSTE MANNS, ESQ.

JOHN PETTIE, R.A.



29×15 IN THE BELFRY OF THE CAMPANILE OF ST. MARK'S, VENICE.

HENRY WOODS, A.R.A.

53 × 37

MRS. HERBERT S. LEON.

LUKE FILDES, R.A.

46×34 GRANDE MOSQUÉE DE TANGER.

ÉMILE WAUTERS.

56×38 IN SWEET SEPTEMBER.

YEEND KING, R.I.

65×38 THE FLAG MAIDENS AT TAUNTON: AN INCIDENT OF THE MONMOUTH REBELLION.

ANDREW C. GOW, R.A.

48×40

SCOURIE BAY.

COLIN HUNTER, A.R.A.

55 × 39 LIEUT.-GENERAL SIR DRURY C. DRURY-LOWE, K.C.B.

HENRY T. WELLS, R.A.

64 × 48 LOVE IN THE GARDEN OF PHILETAS.

"Ask me not for a kiss, old man; one would not satisfy thee, but would lead thee to pursue me. Older than Saturn, older than Time am I. I am Love. And though an eagle pursued me, he should pursue me in vain."—"*Daphnis and Chloe.*"

HERBERT J. DRAPER.

21 × 14 MISS LAURA BRADFORD.

WILLIAM SMALL.

66 × 40

LYNN FERRY.

ROBERT W. MACBETH, A.R.A.

(An Original Etching of this Picture will be published by the Art Union of London.)

35 × 30

A MOVING STORY.

"Ah! what a power has white Simplicity;
What mighty power has this gentle story."—*Keats.*

(Written on the blank space of a leaf at the end of Chaucer's tale of the "Floure and the Lefe.")

JAMES SANT, R.A.

72 × 45

A MESSAGE TO THE REEF.

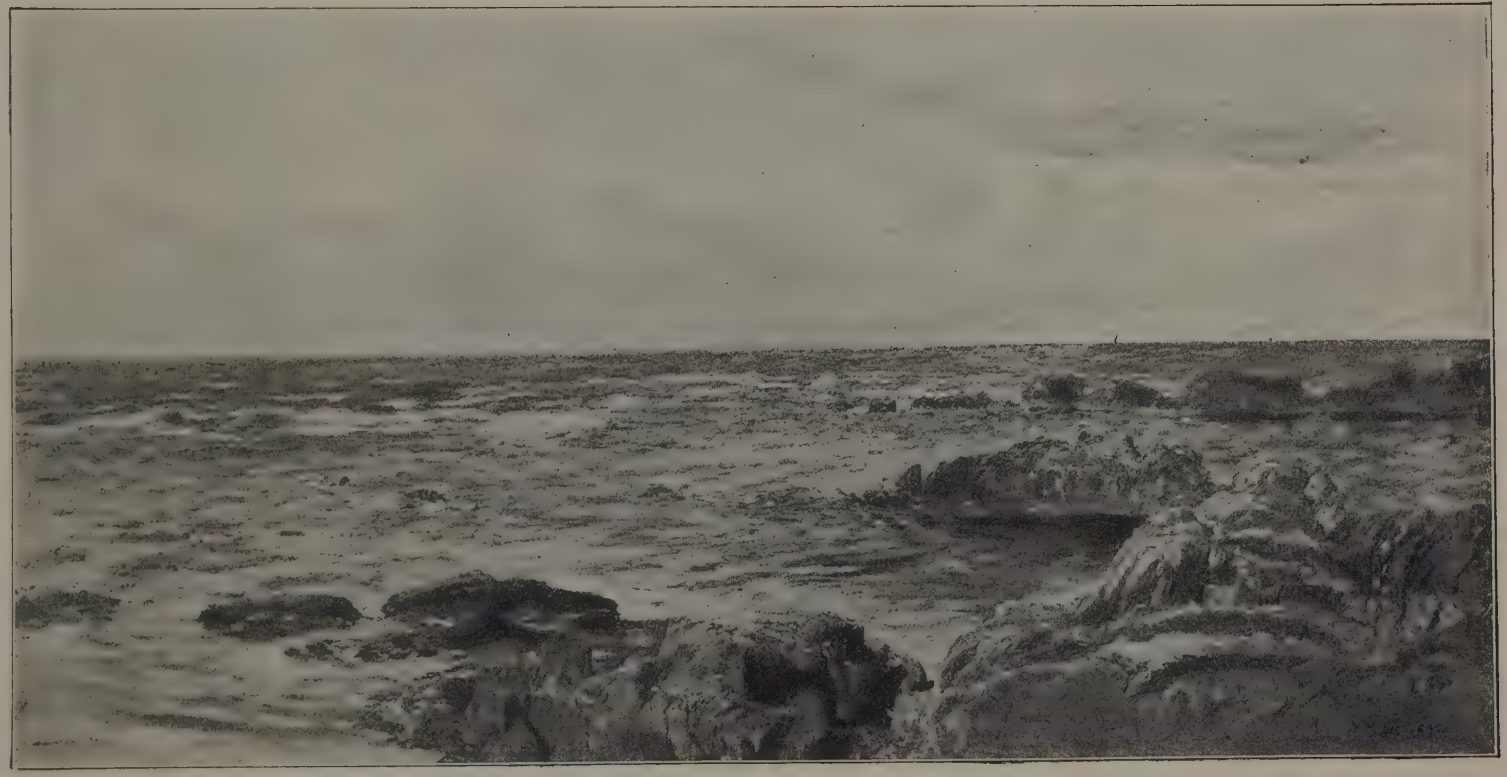
RICHARD H. CARTER.

40 × 30

LIONS DRINKING: SUNSET.

JOHN M. SWAN.

(The Property of Messrs. Boussod, Valadon and Co.)



56 × 28

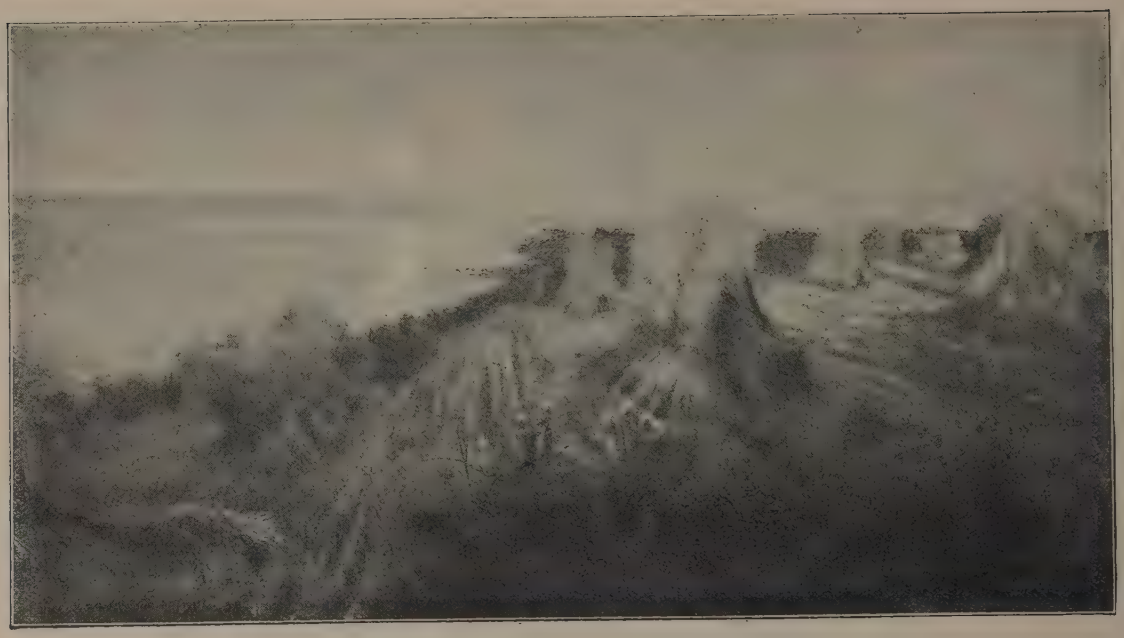
MACHRIHANISH BAY, KANTYRE.

HENRY MOORE, A.R.A.

60×32

SPRING-TIME.

H. W. B. Davis, R.A.



"THE LAST FAINT PULSE OF QUIVERING LIGHT."

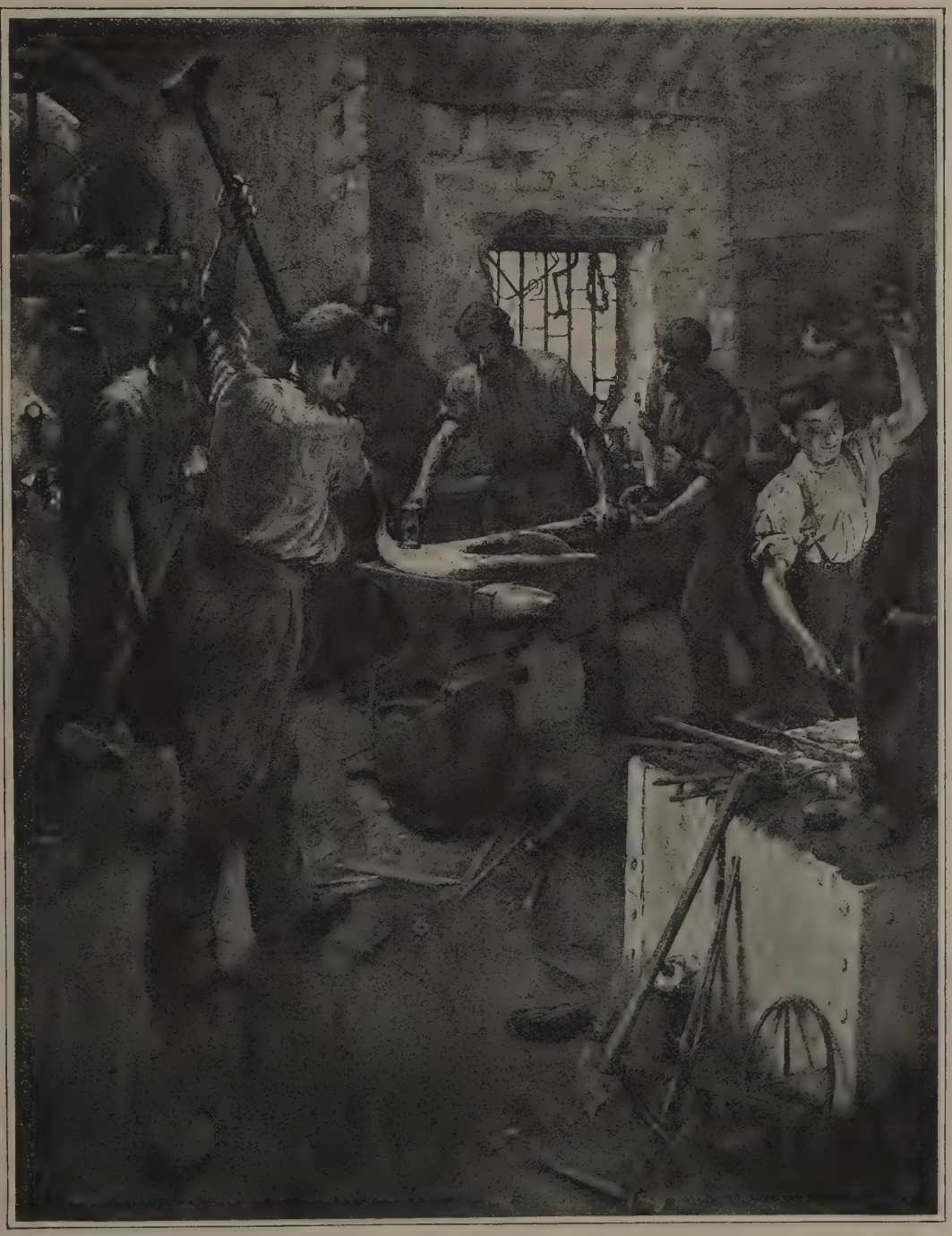
WILLIAM G. FOSTER.

49 × 42

108

OLD MEMORIES.

FRANK BRAMLEY.



84×68

FORGING THE ANCHOR.

STANHOPE A. FORBES, A.R.A.

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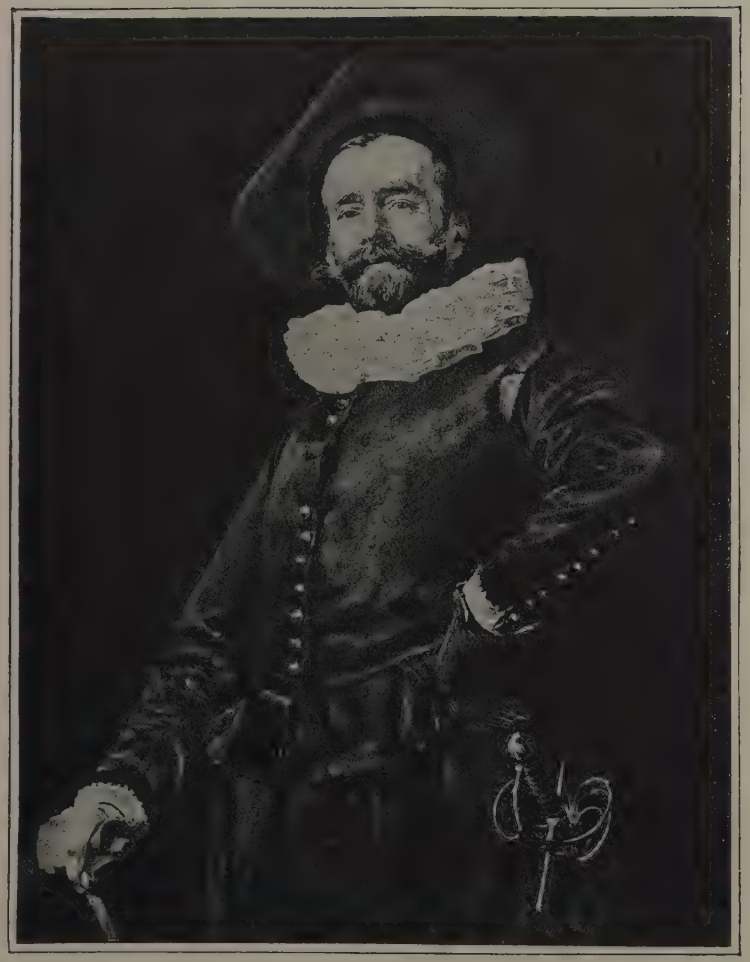


42×32 EL CORREGIDOR.

G. C. Hindley.

60×48 THE RESULT OF HIGH LIVING.

Fred. Hall.

SHELLEY MEMORIAL.

(Presented to University College, Oxford.)

E. Onslow Ford, A.R.A.

VICTORY.

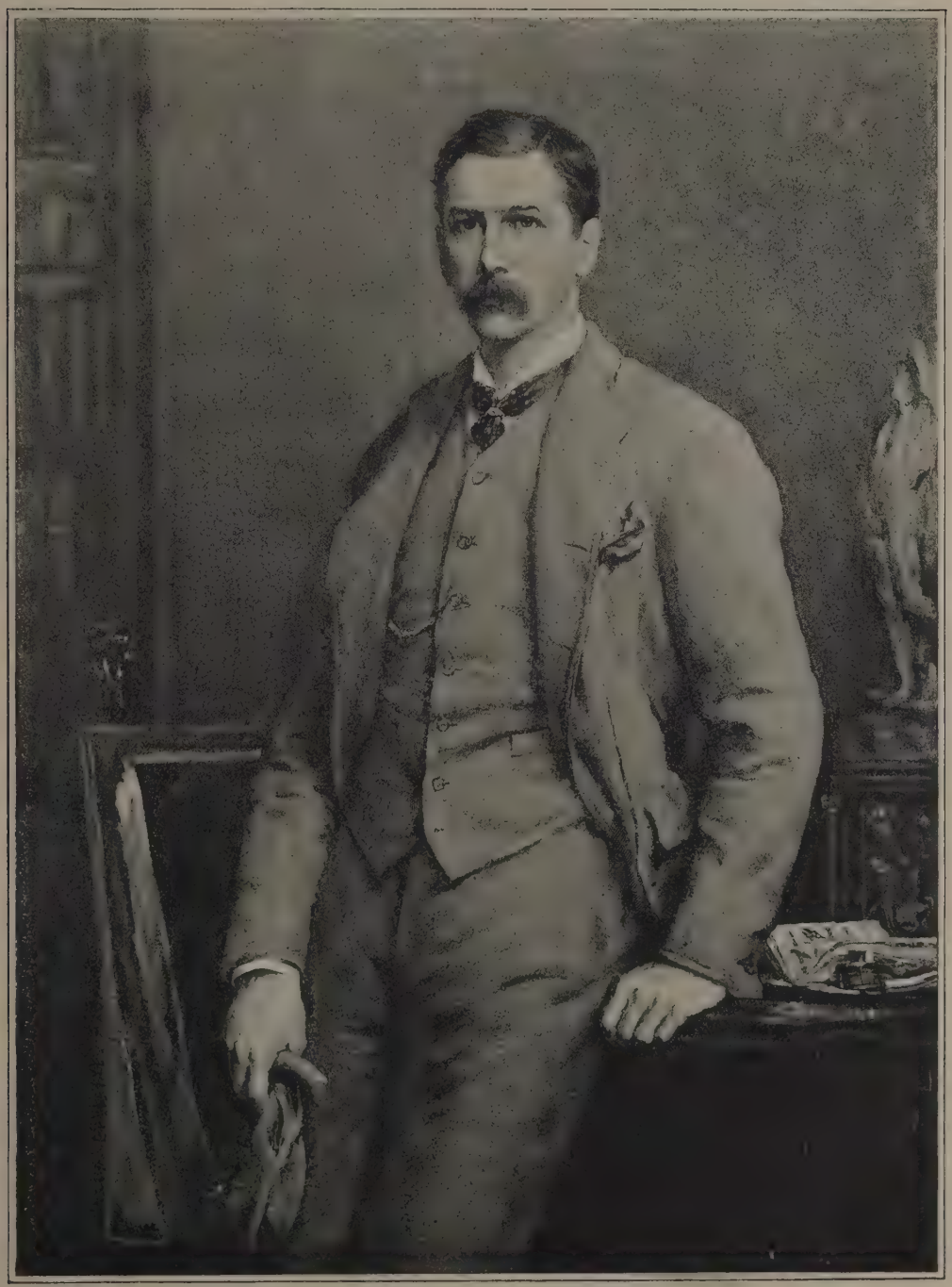
GERALD E. MOIRA.

66×44 HALCYON WEATHER.

SIR J. E. MILLAIS, BART., R.A.

CHRISTCHURCH MINSTER, HAMPSHIRE.

FRANK RICHARDS.



54×42

HERBERT C. GIBBS, ESQ.

W. W. Ouless, R.A.

60 × 24

THE SPANISH ARMADA.

W. L. Wyllie, A.R.A.

60×40

AUTUMN AFTERNOON.

ALFRED EAST, R.I.

THE CAPTAIN'S THE LAST TO LEAVE.

THOMAS M. HEMY.

51 × 40

CROMWELL AT RIPLEY CASTLE.

"After the battle of Marston Moor, Cromwell proposed to spend the night at Ripley Castle. In the absence of Sir William Ingelby, his lady at first refused to admit the victorious general. On his insisting, she received him at the lodge gate with a pair of pistols in her belt, and, leading the way to the hall, sat opposite him, pistols in hand, all through the night, jealous of his intentions."—*Record found in the old tower of Ripley Castle.*

RUDOLF LEHMANN.

44×34 "MISS ANGEL": ANGELICA KAUFFMAN, INTRODUCED BY LADY WENTWORTH, VISITS MR. REYNOLDS'S STUDIO.

MARGARET I. DICKSEE.

20 × 15 RED ROSES.

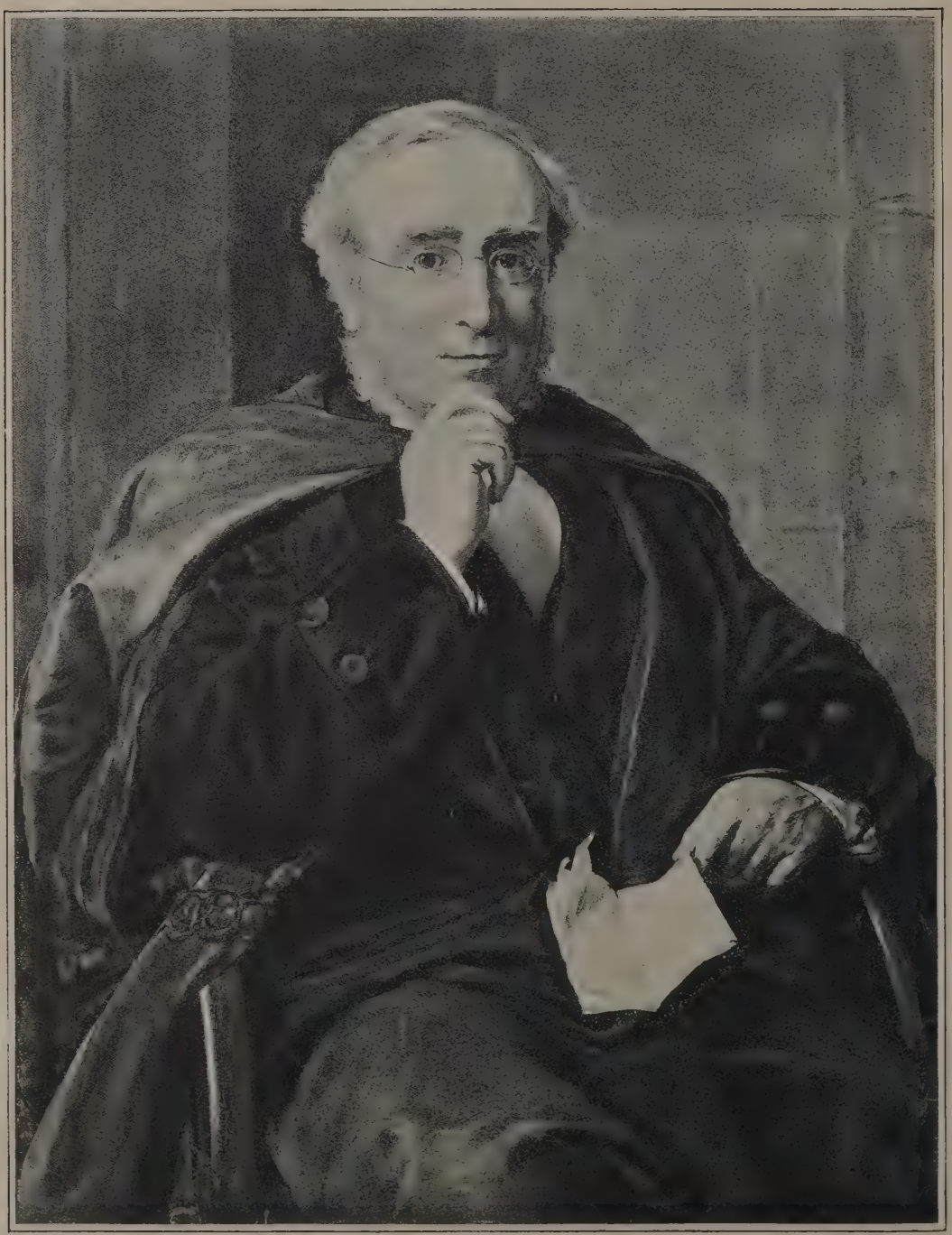
EDWARD STOTT.

40 × 46 "HE COMETH NOT," SHE SAID.

F. MARKHAM SKIPWORTH.

84 × 46 THE BURIAL OF THE MACDONALDS OF GLENCOE, ON ST. MUNDA ISLAND, LOCH LEVEN, 1692.

COLIN HUNTER, A.R.A.



42 × 32 ISAMBARD BRUNEL, ESQ., D.C.L., CHANCELLOR OF THE DIOCESE OF ELY.

J. C. Horsley, R.A.

90×48 THE ANNUNCIATION.

ARTHUR HACKER.

122 *(Purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.)*

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ROYAL ACADEMY PICTURES, 1892.

PART IV.

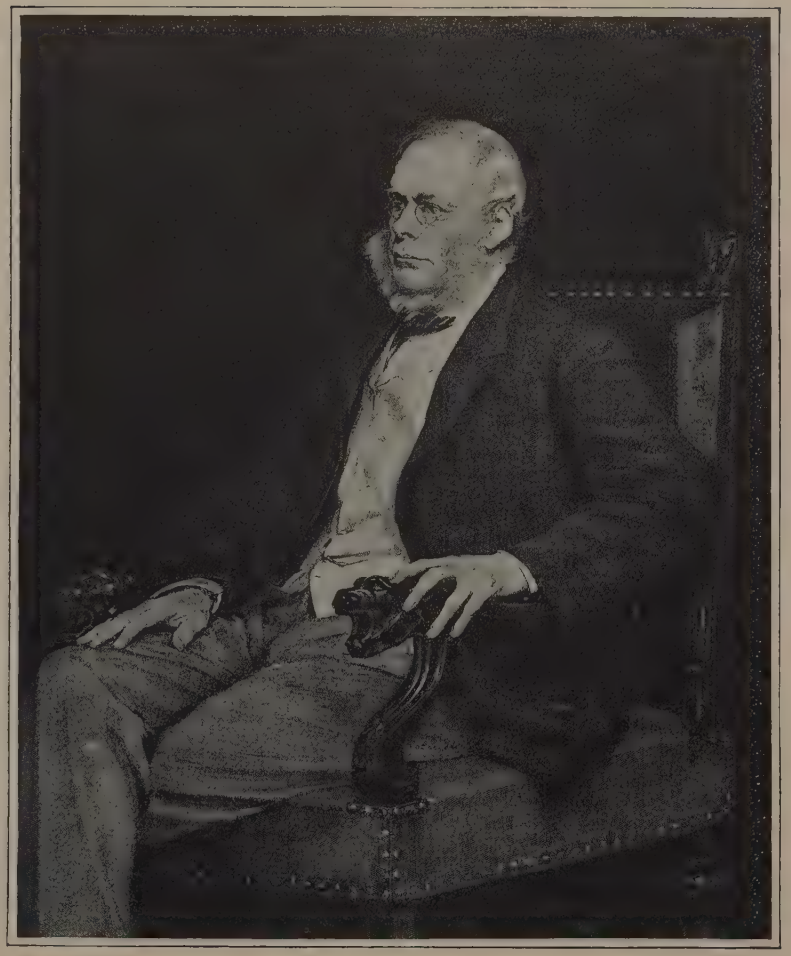
39×27 "THE LITTLE SPEEDWELL'S DARLING BLUE."—*Tennyson: "In Memoriam."*

SIR J. E. MILLAIS, BART, R.A.

(By permission of Messrs. Agnew and Sons.)

52 × 36 TOO LATE!

M. D. Webb Robinson.



50 × 40 JAMES WARNES HOWLETT, ESQ.—PRESENTATION PORTRAIT.

T. Blake Wirgman.

60 × 30

ALLHALLOW-TIDE.

FRANK WALTON, R.I.

72×55 A PASTORAL.

JOHN DA COSTA.

27×17 TALLER THAN MOTHER.

MAUDE GOODMAN.

(By permission of Messrs. Hildesheimer and Co., Limited, of London, Manchester, and Paris, and Messrs. Fishel Adler and Schwartz, of New York, Joint Owners of Picture and Copyright.)

62×44 HER SIGNAL.

NORMAN GARSTIN.

78×66 KATHERINE AND ESTHER, DAUGHTERS OF LORD McLAREN.

JOHN LAVERY.

48 × 24

A GREY MORNING: COAST OF FRANCE.

ARNOLD HELCKÉ.

60 × 50

THE PARISH REGISTRAR OF BIRTHS AND DEATHS.

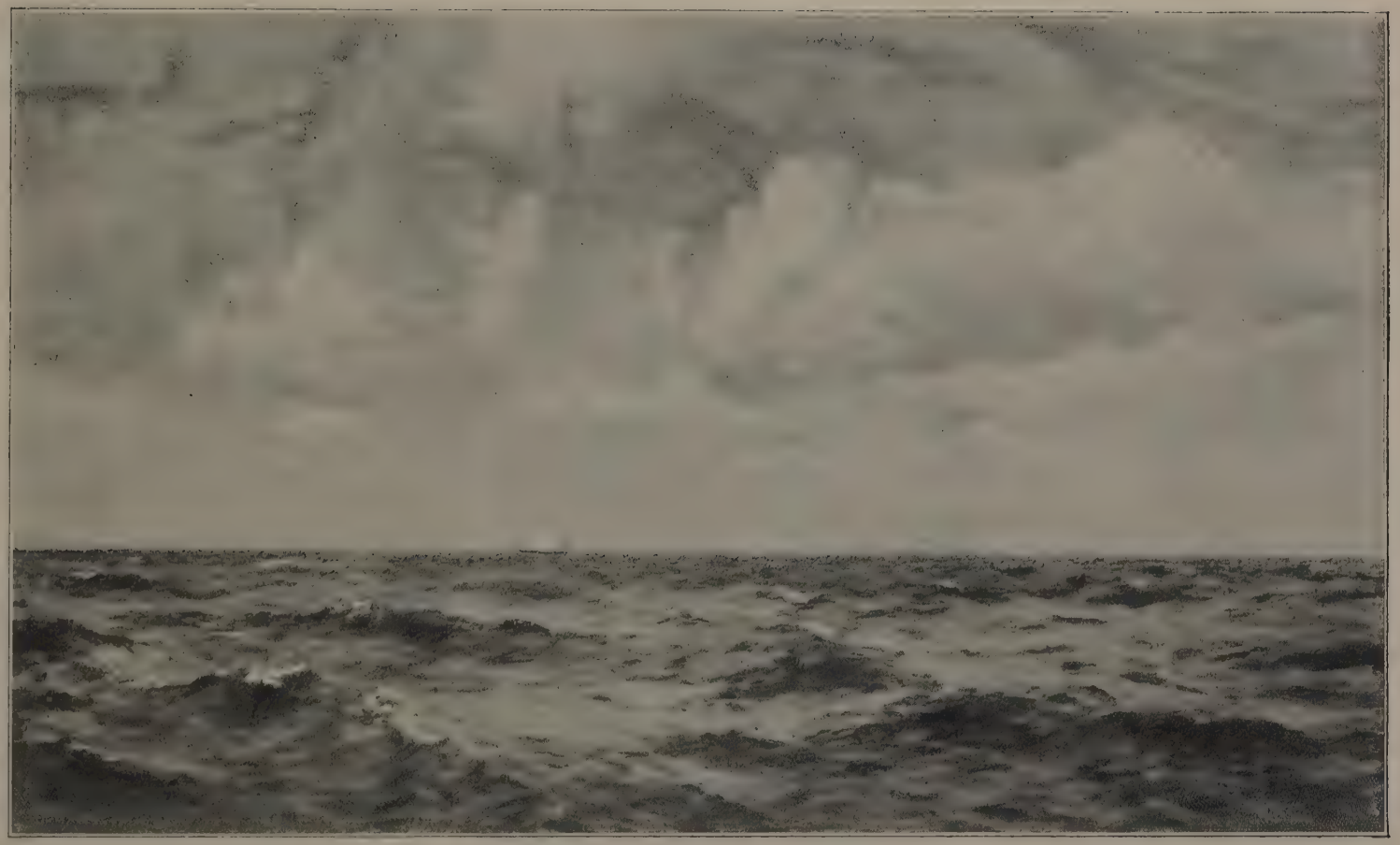
1284

RALPH HEDLEY.

50 × 40

A PORTRAIT.

JAMES SANT, R.A.



72 × 42

PERFECT WEATHER FOR A CRUISE.

HENRY MOORE, A.R.A.

50 × 40

LEILA.

FRANK DICKSEE, R.A.

60×32

SUMMER-TIME.

H. W. B. Davis, R.A.

48×41 THE YOUNG MOTHER.

EDWIN HARRIS.

74×23 SYRINX.

"Behold these graceful reeds that waving turn
Their edges to the breeze. Thy Syrinx dwells
Within them—they are she."—*T. Woolner, "Silenus."*

ARTHUR HACKER.

54 × 26

"AVE MARIA!" ON THE COAST OF TUSCANY.

HUGH DE T. GLAZEBROOK.

40 × 30

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G. SHERIDAN KNOWLES, R.I.

69×50

"MY CROWN AND SCEPTRE."

T. C. Gotch.

30 × 26 PEONIES.

WILLIAM J. MUCKLEY.

56 × 36 MRS. TREE AS "OPHELIA."

LOUISE JOPLING.

63 × 45

A WEDDING MORNING.

JOHN H. F. BACON.

77 × 129

PORTRAIT GROUP: A BOARD OF DIRECTORS.

HUBERT HERKOMER, R.A.

THE DAUGHTERS OF JUDAH IN BABYLON.

(THE CHURCH IN ADVERSITY.)

HERBERT SCHMALZ.

(By permission of Arthur Lucas, the Owner of the Copyright, who will publish it as companion to "The King's Daughter"—The Church in Her Glory.)

36×24 WASHING-DAY.

HARRINGTON MANN.

50×30

THE BRIMMING RIVER.

CHARLES W. WYLLIE.

59×79

SPEARING.

H. E. DETMOLD.

94 × 61

MRS. WALTER GROVE.

FRED. S. BEAUMONT.

THE CHILDREN OF THE WOLF.—STATUE.

GEORGE FRAMPTON.

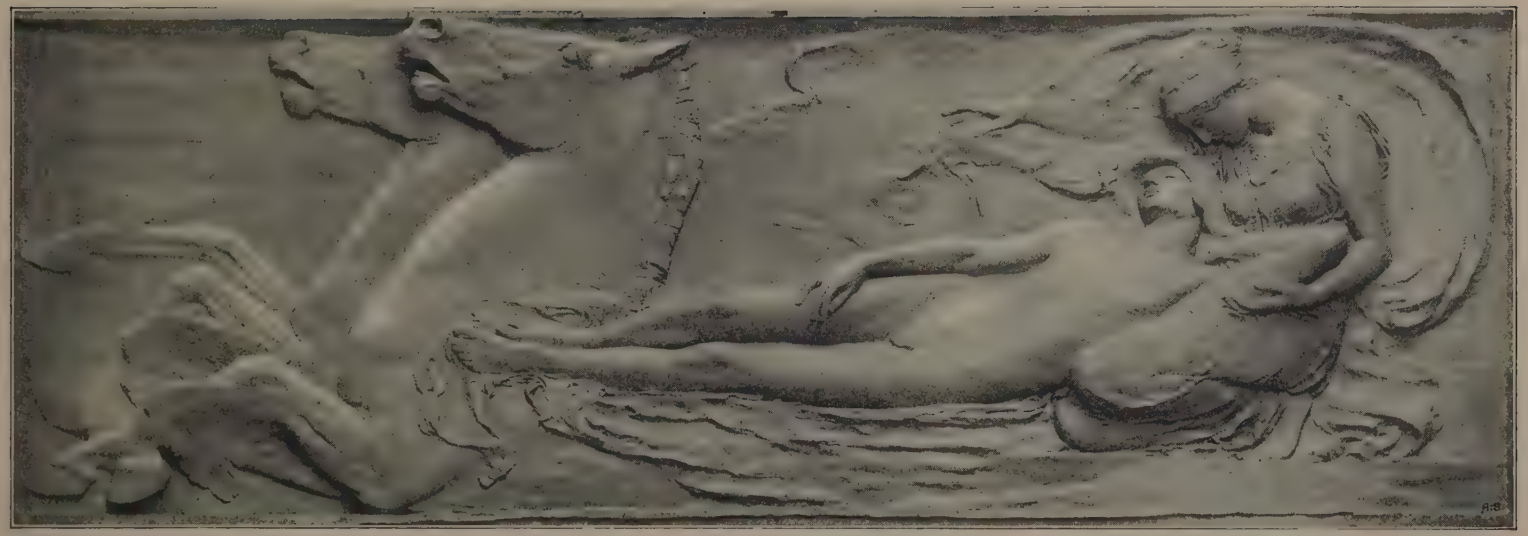
HARMONY.—STATUE.

ALFRED DRURY.

39×30

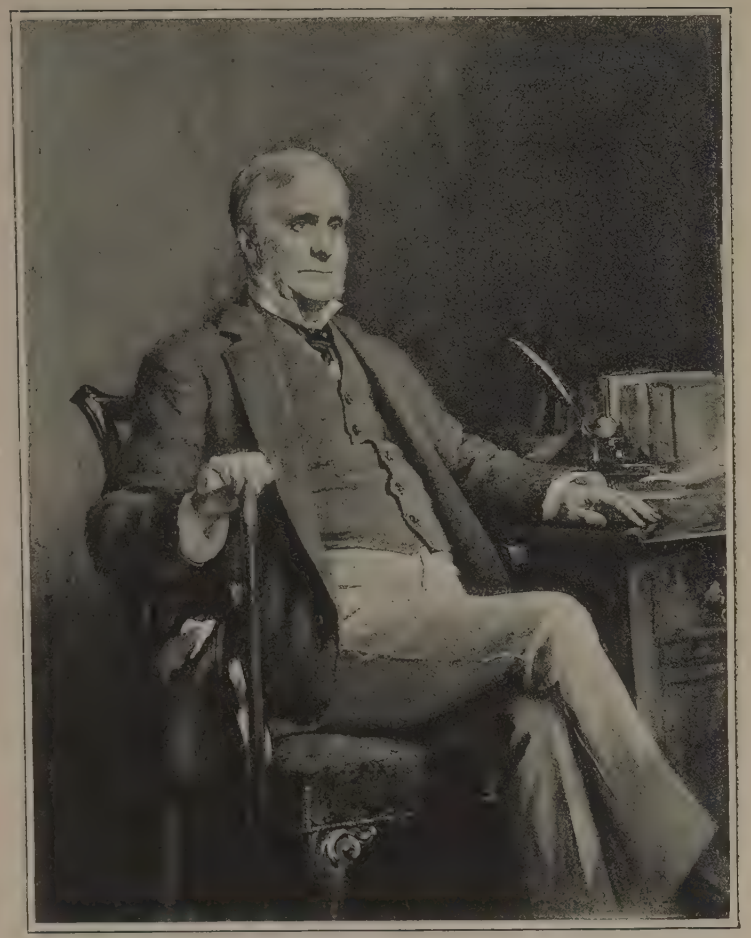
"STEADY!"

FRED. MORGAN.



THE STORY OF ENDYMION AND SELENE: "HOW SHE CONVEYED HIM SOFTLY IN A SLEEP TO OLD MOUNT LATMOS."—RELIEF.

HARRY BATES, A.R.A.



56×44 JAS. J. BIBBY, ESQ.

LUKE FILDES, R.A.

56×44 MRS. BIBBY.

LUKE FILDES, R.A.

60 × 42

SUNLIGHT AND SHADOW.

WALTER LANGLEY, R.I.

16 × 12

FLEECED.

JOHN A. LOMAX, R.B.A.

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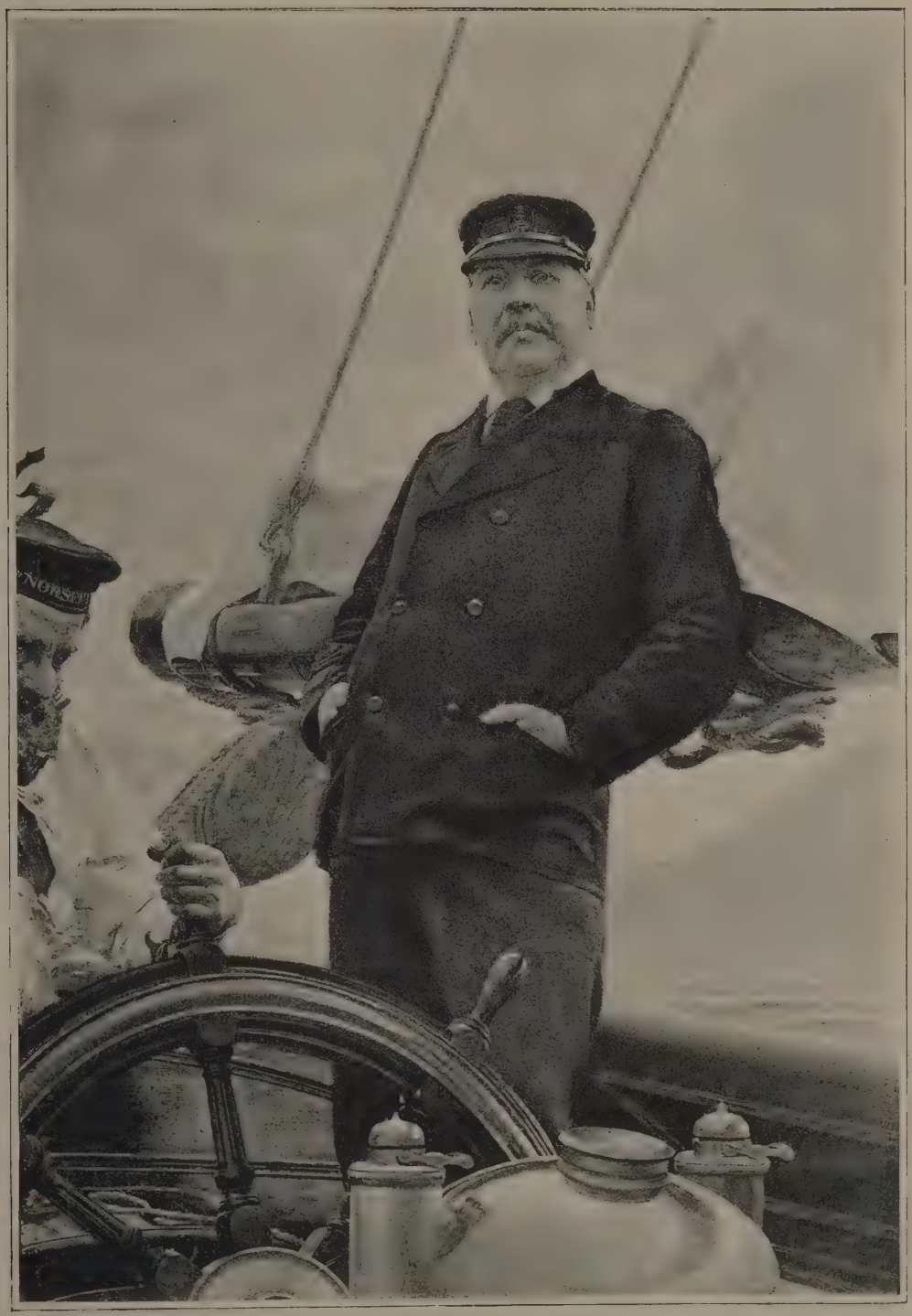

66 × 47

S. R. PLATT, ESQ., J.P., D.L.

E. J. Gregory, A.R.A.

71 × 46

HAYLE, FROM LELANT, CORNWALL.

ALFRED EAST, R.I.

(By permission of the Committee of the City of Birmingham Museum and Art Gallery.)

ST. HELENA, 1816: NAPOLEON DICTATING TO COUNT LAS CASES THE ACCOUNT OF HIS CAMPAIGNS.

W. Q. Orchardson, R.A.

(By permission of J. M. Keiller, Esq., the Owner of the Picture.)

70 × 53 THE RUINED SANCTUARY.

S. E. Waller.

(By permission of the Berlin Photographic Company.)

66 × 44 "Know'st thou the land where the sweet citron blows,
Where 'mid dark leaves the golden orange grows?"

William Wontner.

28 × 20

FLOWER-GATHERING IN THE SOUTH OF FRANCE.

William Logsdail.

THE LATE REV. EDWARD THRING.—STATUE, MARBLE.

(To be erected in Uppingham School Chapel.)

THOMAS BROCK, R.A.

SOLITUDE.

GEORGE COCKRAM.

(Purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.)

48×57 "THE CLOUD-SURROUNDED MORN."—*Shelley's "Prometheus Unbound."*

MATTHEW R. CORBET.

T

GORDON MEMORIAL SHIELD.

(Presented to Miss Gordon by the Corps of Royal Engineers.)

E. Onslow Ford, A.R.A.

THE LATE RT. HON. J. BRIGHT—STATUE.

(Model of a bronze statue lately erected at Rochdale.)

Hamo Thornycroft, R.A.

36 × 24 TALES OF FAIR CASHMERE.

JAMES CLARK.

EPILOGUE.

THE Editor has pleasure in recording that this, the fifth and by far the completest issue of ROYAL ACADEMY PICTURES hitherto published, represents nearly all that is best and most characteristic in the hundred and twenty-fourth exhibition of the Royal Academy of Arts; and although a few important items may be missing owing to commercial reasons on the part of their owners, or other accident, it may be claimed that, thanks to the courtesy and kind assistance of contributors of every class, the great Art Exhibition of the year has never before been so fully reproduced in its essential features.

Judging the collection by the displays of the last few years, we are forced to the conclusion that it is distinctly an "average Academy." This is due chiefly to the fact that there are fewer works of exceptional excellence to stamp the collection with distinctive and unusual interest, than has previously been the case of late. On the other hand, in spite of the presence on the walls of many inferior canvases, the general technical merit of the contributions is advancing not only steadily, but rapidly, and in a manner unhoped-for and undreamed-of a score of years ago. And while this growing acquisition of technical excellence is a distinctive mark of our artistic progress, it is gratifying to find that this advance has not been at the expense of individuality

and personal characteristics. It is hopeful to observe that while the younger generation of artists —the men in whose hands lies the future artistic welfare of the nation—are imbibing from France the subtler truths of modern execution, they retain their national independence of feeling in a manner far more evident than is the case of Young America and of the Scandinavian nations, who have to a great extent merged their artistic personality in that of their teacher. Art, like literature, is undoubtedly cosmopolitan in its character; but, like literature, it must find a genuine national expression of a distinctly national cast of thought. Without staying to discuss whether we would rather see England British than England artistic, we may say that we do not admit that there is any antagonism of idea between the two conditions, as hostile critics of the English School maintain. But the national school which pawns its national independence and distinctiveness of feeling to acquire a foreign, although perhaps at the time a superior, artistic *ensemble*, predisposes of its artistic salvation. Walk around the rooms of the Salon, and you will be struck by the general sameness of conception, of realisation, of execution. We need not quarrel with this, for even though the individual is unhappily content to sacrifice his identity, he is wholly national in his work. With us, in the present condition of things, the same rule cannot be allowed to prevail; and, indeed, there is strong evidence in this Exhibition that those of our young men who have so cleverly acquired the admirable manner of brush-work developed by our neighbours have recovered from their tendency to accept with it the thraldom of a foreign expression, of a spirit entirely alien to our own.

It is unnecessary to enter here into a detailed criticism of the Royal Academy, as this has already been done as fully as circumstances permit in the May and June numbers of THE MAGAZINE OF ART. But we may repeat that if the Academy does not pass the general average of former years, it is not owing to the fact that the level of the mass of the contributions has fallen off, but rather that the number of great individual successes is this year more restricted. In this there is little matter for surprise, for as genius or talent are fitful in their expression, it is manifestly unwise to seek to measure the artistic power of the nation by the result of a single exhibition. It would, indeed, be interesting to speculate on what contemporary public opinion would have been, and what influence it would have wielded, had an annual exhibition been the custom in the halcyon days of Italian art.

84×60 THE MATE OF THE "MERMAID'S" WEDDING.

JOHN R. REID.

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